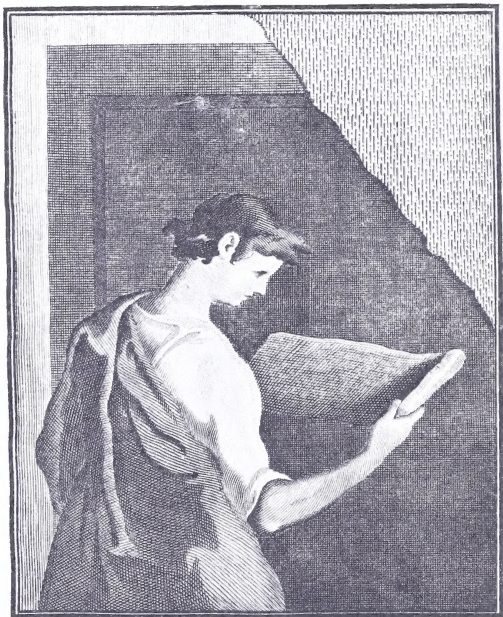



*MS. additions
p sketches*



THE J. PAUL GETTY MUSEUM LIBRARY

FROM THE LIBRARY OF
FRANK SIMPSON

With pencilled MS addition
(give no. of pages)
2 sketches



Digitized by the Internet Archive
in 2016 with funding from
Getty Research Institute

Science and Art Department of the Committee of
Council on Education.

CATALOGUE OF PICTURES OF THE DUTCH AND FLEMISH SCHOOLS,

PROPERTY OF MRS. HENRY THOMAS HOPE,

ON LOAN TO THE

SOUTH KENSINGTON MUSEUM.



LONDON:

PRINTED BY GEORGE E. EYRE AND WILLIAM SPOTTISWOODE,
PRINTERS TO THE QUEEN'S MOST EXCELLENT MAJESTY,
FOR HER MAJESTY'S STATIONERY OFFICE.

1869.

Price One Penny.

N
5247

NOTICE.

THIS interesting collection of Dutch and Flemish pictures was accumulated through several generations by that branch of the Scotch family of Hope which settled at Amsterdam during the seventeenth century, and returned to this country at the time of the French Revolution in the persons of the brothers, Mr. Thomas and Mr. Henry Philip Hope. This particular gallery descended to Mr. Henry Philip Hope. It, however, formed for many years a portion of the celebrated collection of works of art deposited in the house of Mr. Thomas Hope, in Duchess street, being exhibited there, together with the galleries of Italian pictures, statues, antique fictile vases, and other objects of art and antiquity which had been collected by him. On his decease in 1831 his collection descended to his eldest son, the late Mr. Henry Thomas Hope, who likewise inherited in 1839 the present gallery from his uncle, Mr. Henry Philip Hope. Mr. Henry Thomas Hope, at his decease, bequeathed it to his widow, by whom it is exhibited at the South Kensington Museum.

CATALOGUE.

1. CHRIST WITH HIS DISCIPLES IN THE STORM ON THE SEA OF GALILEE.—Painted by Rembrandt. Born at Leyden 1606 or 1607; died at Amsterdam 1669.

Formerly in the Braamcamp collection at Amsterdam.

Signed and dated 1633. Canvas, upright, 5 ft. 2½ in. high × 4 ft. 3 in. wide.

2. FORTUNE TELLING.—Painted by Louis de Moni. Born at Breda 1698; died at Leyden 1771.

Panel, upright, 1 ft. 3 in. × 1 ft. 0½ in.

3. THE VEGETABLE SELLER.—Painted by William Mieris. Born at Leyden 1662; died at Leyden 1747.

Panel, upright, 1 ft. 3 in. × 1 ft. 0½ in.

4. AN INTERIOR: VILLAGERS DRINKING AND SLEEPING.—Painted by Cornelius Bega. Born at Haarlem 1620; died in Holland 1664.

Signed. Panel, upright, 1 ft. 4 in. × 1 ft. 1½ in.

5. AN INTERIOR: VILLAGERS DRINKING AND FIDDLER PLAYING.—Painted by Cornelius Bega. Born at Haarlem 1620; died in Holland 1664.

Signed and dated 1662. Panel, upright, 1 ft. 4 in. × 1 ft. 1½ in.

6. THE VEGETABLE SELLER.—Painted by William Mieris. Born at Leyden 1662; died at Leyden 1747.

Panel, upright, 1 ft. 3 in. × 1 ft. 0½ in.

7. TWO LADIES AT A WINDOW, WITH A PARROT.—Painted by Philip Vandyck. Born at Amsterdam 1680; died at the Hague 1752.

Signed and dated 1717. Panel, upright, 1 ft. 2½ in. × 1 ft. 0 in.

8. CONNOISSEURS EXAMINING WORKS OF ART—A PORTRAIT GROUP. Painted by Artus Schouman. Born at Dort 1710; died at the Hague 1792.

Signed and dated 1753. Panel, oblong, 1 ft. 2½ in. × 1 ft. 5 in.

9. ROMAN RUINS, AND PROCESSION.—Painted by Jacob Vander Ulft. Born at Gorcum about 1627; died ?

Panel, oblong, 1 ft. $3\frac{1}{2}$ in. \times 1 ft. 10 in.

10. WOMAN WITH A PITCHER DRAWING WATER FROM A WELL.—Painted by Peter Van Slingelandt. Born at Leyden 1640; died 1691.

Signed. Panel, upright, 0 ft. $10\frac{1}{2}$ in. \times 0 ft. 7 in.

11. LANDSCAPE.—Painted by Peter Paul Rubens. Born at Siegen, Westphalia 1577; died at Antwerp 1640.

Panel, oblong, 0 ft. $9\frac{1}{2}$ in. \times 1 ft. 0 in.

12. LANDSCAPE, WITH CATTLE AND FIGURES.—Painted by Adrian Vanderveelde. Born at Amsterdam 1639; died at Amsterdam 1672.

Signed and dated 1651. Canvas, oblong, 1 ft. $9\frac{1}{2}$ in. \times 2 ft. 0 in.

13. LANDSCAPE (WITH CATTLE AND FIGURES by Adrian Vanderveelde).—Painted by Jacob Ruysdael. Born at Haarlem about 1625? died at Haarlem 1681.

Signed. Canvas, oblong, 3 ft. $1\frac{1}{2}$ in. \times 4 ft. $2\frac{1}{2}$ in.

14. HUNTING AND HAWKING PARTY.—Painted by Karel Du Jardin. Born at Amsterdam 1640? died at Venice 1677 or 8.

Signed and dated 16 . Canvas, oblong, 1 ft. 9 in. \times 2 ft. $1\frac{1}{2}$ in.

15. FRUIT AND FLOWERS, WITH VASE.—Painted by Jan Van Huysum. Born at Amsterdam 1682; died at Amsterdam 1749.

Signed and dated 1730. Panel, upright, 2 ft. 7 in. \times 1 ft. $11\frac{1}{2}$ in.

16. DOG, DEAD HARE, PEACOCK, &c.—Painted by John Weenix. Born at Amsterdam 1644; died at Amsterdam 1719.

Canvas, upright, 3 ft. 11 in. \times 3 ft. 2 in.

17. A DUTCH FAIR.—Painted by Peter Gheysels or Ghyssels. Born ? died ?

Signed and dated 1687. Panel, oblong, 2 ft. 0 in. \times 2 ft. $8\frac{1}{2}$ in.

18. SWANS, PEAFOWL, &c.—Painted by Melchior De Hondecoeter. Born at Utrecht 1636; died at Utrecht 1695.

Signed. Canvas, oblong, 4 ft. $8\frac{1}{2}$ in. \times 6 ft. 10 in.

19. AN INTERIOR: TAKING WINE.—Painted by Peter De Hooge. Born ? died ?

Canvas, upright, 2 ft. $2\frac{1}{2}$ in. \times 1 ft. 11 in.

No 1. In Rank and's early manner
the boat, as Dutch legend is rolling
in a heavy sea. The breadth of
light is in the foam of the waves
in front. The colour is not
so rich as usual with Rank and
and there is little emphasis, still
the treatment indicates the master



The grouping of the
figures in the boat
is admirable and
the tranquil manner
of our hero contrasts
admirably with the
anxiety of the dis-
ciples who surround

him.

No 3. Nicotia. More remarkable for
detail than general effect. Every
portion of the work is pushed into
microscopic care. A female stands
in the full light bearing a basket
of cauliflowers in front upon the

windows ledge; a group of artichokes
lay on the left, and at the back is
a ham partially in shadow re-
minding a basket of cabbages--



The push of bars relief
under the window is
very admirable. The
whole tone of colour
of the picture is baso-
sais low, ^{as} compared
with other works I have seen by
Mieris.

hops. Baga. A very fine class
work by the artist, and as such
it is crass in expression, and
sentiment, yet very beautiful as
an incident of Dutch low life.

The drawings are all far gone, but
there is nothing absolutely offensive
in the subject. The grouping is
very masterly and the light and
shadow admirably managed.

The back ground is especially well

Painted



No 5. *Waga* a companion to
No 4 and in some respects
better painted. The figure of
Riquis is more complete. The
drawing better drawn, and the
light and shadow more effective.

No 6. A companion to
No. 3. but by no means so
interesting a picture.

No 7. *Philip Karyak* a
very charmingly finished work
unmistakable in colour and
material. But very pleasing in
subject. It is in the school
of *Vermeer*, and is not unlike

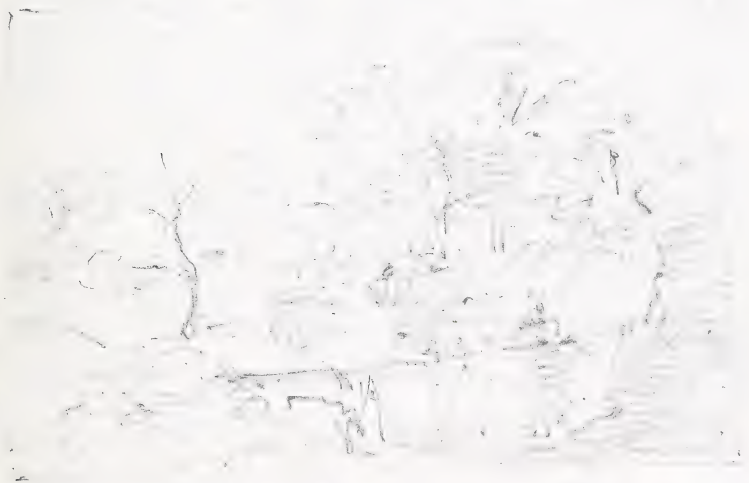
in manner

No 12. - In early
with a little blue
in the manner of Bingham, but
with an Italian sentiment of
colour. A ragged shape at the
corner is a remarkable example
of Kandi Koldi's power. The picture
is very shiny and full of colour.
It is not so successful as it
glides from a condition as
many artists by their art.

It contrasts in a remarkable
manner with No. 55.

No 13. - Bygodal. The scene and
with landscape admirably con-
trolled and treated with great
force and power. The figures
of the figures are in a position
with wonderful force and truth.
The suggestion of light and dark
very beautiful. The very subtle

the better and figures, which
are crossing a ~~wide~~ bridge
across the stream from the
rocky heights on the left of
the picture, are painted by a
de Van de Walle in his usual
free and effective manner, thus
assisting the better artists.



The sky is painted with
a atmospheric effect and free
dom of handling.

No. 11. Kais da Jardim. One of
the most brilliant water screens
seen by the master. The very
fine in color, the work crisp
and glowing in effect. The sky
and land painted, one higher in
the ultramarine blue but tried
to give great value to the rich
warm tints of the figures, and
the water. A white house, a bridge,
dipping with a triple yellow pond
and a small white boat in the
background on the left. The
house is painted, and forms
a brilliant spot in the main
group. This is followed on the
right by a group of light colored
dys. charmingly painted.

No. 15. Van Huisen. A very
modest example of water
and house painting, rather flat
in the composition, but a
great purity of color, and fine
selection of palette: better than

possibly excels the exquisite
manner in which some portions
of them work are finished, in fact
it is a marvel of laborious
detail. The general effect too
is very satisfactory as it lights
up brilliantly, and the tendency
to spottyness which the very
pronounced technique of some of
the decorative portions appears to
give the work, vanishes as it
is viewed at a proper distance.
Portraits of these works surpass any-
thing I have ever seen by Van
Hoyon or any other French
painter, as to delicacy of touch
and perfect artistic impulsion of
handling.

No 16. Weenix. A fine and
interesting work, but portions
are rather black and heavy.
The landscape is a worthy
than master's work. The foreground
is a picture in drawing.

no. 17. Peter Shepels. A very
interesting picture of its class, but
I have not recollection of having
my own picture sent by this
artist. It is wrought with
peniculating effect and is a very
striking example of colour and
light and shadow. The flesh
of some of the children is more
yellow, and the details being given
with wonderful exactness. The
character too depicted in the
face is very remarkable. The
figure in the middle distance
is painted with the same
care and truth, and the
same way to note of the dis-
tinct form and colour.

The picture is the same, both
in the foreground, middle ground
and distance is wrought with a
singularly clear apprehension
of the character of the tree
and in the whole as in detail.

No 18. Hunderdthor. A very noble
 picture. The ^{principal} figure is a little
 thing in the background as coming
 against the dark a back ground
 but it is beautifully drawn
 and painted. The foreground is
 painted with great force and
 precision and ^{with} ~~very~~ ^{little} effect.



The dealer in front is painted
 with great power. The drawing
 of the whole work is very excellent

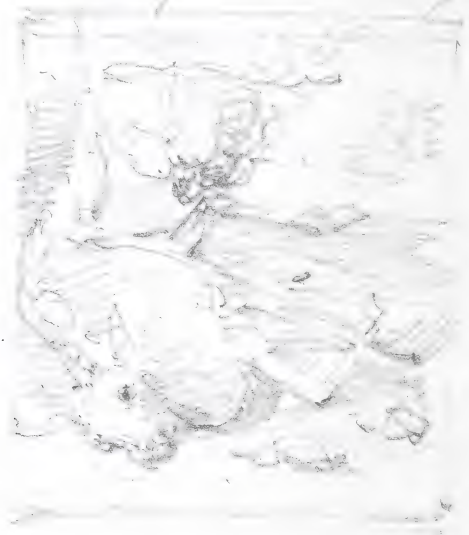
No 19. Peter de Hooge. This
water scene by this artist
to have been an imitation of
Mezger and a very coarse one
especially in regard to drawing
and finish. The general
effect however of this example
is good, very full, very light
and fine in tone. The details
however have a cloudy ap-
pearance which compares with
Mezger.

No 20. Lanson. A good
example of Dutch effect to
paint a stormy night.
Great still is there in the
long dark streets & devoted
to a more successful subject
unto them is better in an
able work. The figure of
the man on the boat is well
drawn and painted.

No 21. Van Housen. In the
great coat, but entirely of Housen.
It is remarkable for its price
when run at a distance and
although delicately painted, the
half tones are overpowered by
the fine of the local tints
and the light light. It is
an equally brilliant but
a different example to No.
15. The annulars are
wonderfully treated as also
is a yellow rose. A large
nest and eggs too present a
wonderful illustration of
Van Housen's power over
these subjects. The pattern
in the lining of the nest are
simply wonderful.

No 22. Housen. A very grand
ly treated coat. The head of
the stag is a powerful piece
of painting. In fact nothing

quite sufficient in its way. The
composition of this work is very
fine. The drawing in the four
rooms is a happy incident of



No 22. Housenmans. A very
beautiful example of the artist's
last and more decorative work.
The drawing is very fine
and spirited. The drawing of the
figure is very fine and intelligent and
the colour of the figure is very
delicate and beautiful. The four
rooms of the white town are

The left of the picture is pre-
sented in its every. The sky
is painted with great white and
a blue color of more effect. The
picture is well executed. The tree
on the left is painted with the
introduction of the dark color in
its branches. The green part of the
sky is very green and the
portures of the water.

No 25. Cays. A narrow of
daylight painting, full of
Cays. The quantities of
the sky is a great deal of
color. The picture is painted
with great solidity and force.
The foreground is thoroughly clear
hills of the water.



No. 26. Claude. A fine work:
the same class in the Nation-
al Coll. Some portions are
mechanical in treatment.

No. 27.

A very remarkable example
of the same style. Seen and
printed with great force. The
work is somewhat of a
Latin manuscript, but it lacks
impasto and colour.



no 28 Van der Helst. A
very interesting picture but
I do not recognize the very
clear and brilliant manner
of the artist's later work. It
is possibly an early example.
The birds, flowers and foliage
of flowers and grasses.
The grouping is especially
unaffected and truthful.



In its way this is the most magnificent work in the collection

20. THE DEATH OF CLEOPATRA.—Painted by Gerard Lairese. Born at Liege 1640; died at Amsterdam 1711.

Signed and dated 16(?)67. Canvas, oblong, 2 ft. 5 in. × 3 ft. 1 in.

21. FLOWERS IN VASE.—Painted by Jan Van Huysum. Born at Amsterdam 1682; died at Amsterdam 1749.

Signed. Panel, upright, 2 ft. 7 in. × 1 ft. 11½ in.

22. DEAD STAG, PARTRIDGES, &c.—Painted by John Weenix. Born at Amsterdam 1644; died at Amsterdam 1719.

Signed. Canvas, upright, 3 ft. 11 in. × 3 ft. 2½ in.

23. VILLAGE MERRYMAKING: TRAVELLERS ARRIVING.—Painted by Philip Wouvermans. Born at Haarlem 1620; died 1668.

Signed. Canvas, oblong, 1 ft. 11 in. × 2 ft. 9 in.

24. LANDSCAPE, WITH FIGURES.—(The Flight of the Holy Family is introduced.)—Painted by Claude Lorraine. Born in Lorraine 1600; died 1682.

Canvas, oblong, 3 ft. 3 in. × 4 ft. 3½ in.

25. HERDSMAN AND COWS ON A RIVER BANK.—Painted by Albert Cuyp. Born at Dort 1605; died ?

Signed. Panel, oblong, 1 ft. 7½ in. × 2 ft. 5 in.

26. WOMAN PEELING APPLES: BY HER SIDE A SPINNING WHEEL.—Painted by ———.

Canvas, upright, 1 ft. 10 in. × 1 ft. 7½ in.

27. DEAD SWAN, PEACOCK, SMALL BIRDS, &c.—Painted by Peter Gheysels or Ghysels. Born ? Died ?

Signed and dated 1686. Metal, upright, 1 ft. 7 in. × 1 ft. 4½ in.

28. ARREST OF THE DE WITTS.—Painted by Bartholomew Vander Helst. Born at Haarlem 1613; died at Amsterdam 1670 ?

Panel, oblong, 2 ft. 11½ in. × 4 ft. 8½ in.

29. INTERIOR: LADY OFFERING WINE TO A GENTLEMAN EATING OYSTERS.—Painted by Jan Steen. Born at Leyden 1636; died 1689.

Signed and dated 1661. Canvas, oblong, 2 ft. 7 in. × 3 ft. 4½ in.

30. A CHRISTENING, WITH PORTRAIT OF THE PAINTER.—Painted by Jan Steen. Born at Leyden 1636; died 1689.

Signed. Canvas, oblong, 2 ft. 9 in. × 3 ft. 3 in.

31. ROADSIDE INN, WITH TRAVELLING PARTIES. — Painted by ———.

Panel, oblong, 2 ft. 8 in. \times 3 ft. 0 $\frac{1}{2}$ in.

32. THE DUTCH FLEET.—Painted by William Vanderveelde, the younger. Born at Amsterdam 1633; died in England 1707.

Canvas, oblong, 3 ft. 6 in. \times 5 ft. 4 in.

33. SEA PIECE: GOING OFF TO A MAN OF WAR.—Painted by Ludolph Backhuysen. Born at Emden 1631; died at Amsterdam 1709.

Signed and dated 1666, 1667. Canvas, oblong, 3 ft. 8 in. \times 5 ft. 6 in.

34. SCENE IN FRONT OF THE ANTONINE COLUMN, ROME.—Painted by John Lingelbach. Born at Frankfort-on-the-Maine 1625; died at Amsterdam 1687.

Signed. Canvas, upright, 3 ft. 2 in. \times 3 ft. 2 in.

35. COTTAGE DOORWAY: OFFERING A PRESENT. — Painted by Adrian Van Ostade. Born at Lubeck 1610; died at Amsterdam 1685.

Panel, upright, 0 ft. 11 $\frac{1}{2}$ in. \times 0 ft. 9 $\frac{1}{2}$ in.

36. SMOKING: A CANDLE-LIGHT EFFECT.—Painted by Gerard Dow. Born at Leyden 1613; died at Leyden 1675?

Panel, upright, semicircular top, 0 ft. 11 in. \times 0 ft. 8 $\frac{1}{2}$ in.

37. LADY AT A WINDOW FEEDING A PARROT, GENTLEMAN WITH A MONKEY.—Painted by Gaspar Netscher. Born at Prague 1636, or Heidelberg 1639; died at the Hague 1684.

Inscribed "LXIII." Metal, upright, 1 ft. 1 $\frac{1}{2}$ in. \times 0 ft. 11 in.

38. LANDSCAPE WITH COWS, VILLAGE IN THE DISTANCE. —Painted by Paul Potter. Born at Enkhuysen 1625; died at Amsterdam 1654.

Signed and dated 164(?)7. Panel, oblong, 1 ft. 0 $\frac{1}{2}$ in. \times 1 ft. 1 in.

39. ITALIAN LANDSCAPE (WITH FIGURES by Andrew Both).—Painted by John Both. Born at Utrecht about 1610; died at Utrecht 1650?

Signed. Panel, oblong, 2 ft. 7 in. \times 3 ft. 2 in.

40. COTTAGE DOOR AND YARD: BUYING VEGETABLES. —Painted by Cornelius Dusart. Born at Haarlem 1665; died at Haarlem 1704.

Signed and dated 1684. Canvas, oblong, 1 ft. 11 in. \times 2 ft. 1 in.

pouring from a spirit bottle
into a water vessel is by
far the best place in the
house. The floor is admirable
and the cleaning is simple.
What the colors and light
and shadow is everything which
can be desired.



The coat is blue and the
red. The shoes are of the
leather.

In 1811. The very
 interesting example by some
 of the ministers. The work is
 very beautiful. Full of incidents
 treated with the best
 and style in composition of
 French and before the fact
 it is a combination of the best
 features of both.



It is an interesting picture which
 might have suggested to Milton
 the scene of his Village Sonnet.

No 32 W. Van de Velde.

A very able work, full of incident admirably drawn and touched with great style. The pigs are superb, and the sky is full of atmosphere. The delicate gradations bring from nature's effect. The contrast of tone, between the white of the sky of the grass, and the dark cloud is rendered with marked style.

As a pendant

No 33. Backhuysen, is equally fine, but different in character. There is more contrast of light and shade, but in some points less colour. The sky of this work is as unusual as Backhuysen's but contains a marked feature of the picture. It is full of clouds, generally composed into parallel with com-

monarch style and design. The
is indicated, not only by the
position of the ship but by the
color of the main of some colors.
The central subject of the
picture. The ship of the ship
is painted with admirable effect
the boat is at this place and
distant, conveying a pleasing de-
scribed result. The figures and
smaller boats are admirably
drawn and painted. The
naught is also very
with good form and freedom
and happily reflects the tone
of the busy day clouds in
the sky.

no 40. C. Bessie. a very
finely painted work; ad-
mirable in character and
treatment. A lady stands
about 10 to 12 paces the
center of the principal group.
A man and two ladies of the
tribe, and a woman is seen
in the background in various poses.
The scene is evidently in front
of a small temple, as two
men are drinking at the door
of the house. Vegetation and
the water of the lake are indicated
about the foreground. The com-
position of the picture is very
happy.



of the Dutch School. The
color too is rich and
brilliant.



37. *Netcher*. A classic oil
painted picture. The lady who
is in a satin dress is a not
very refined sample of woman
hood. The style of the
picture is however admirably
painted. A large carpet hangs
in front and the curtains
admirably in color with the
dress of the lady, both being

admirably painted

No 35. Infant. Painted with
the details but still, more
life & character. The two
figures are admirably contrasted

The red gown
and white
apron
the woman
so pale as her
very face, long
in contrast
contrast to
the subject



the dress of the woman
and the various complexion

No 38. Paul Potter a good
example of this admirable
artist in his smaller works
He is 1/2 the size and yet
with perfect naturalness and
simple a remarkable work

It is the. The composition
is pleasing and the contrast
between the colour of the ani-
mals is given without any
fatigue.



No 4. Gabriel Metzger. I
should consider this a very
doubtful picture, and be
more inclined to call it a
Faubert than a Metzger.
There is some delicate painting
in parts, but the whole
is very far from being the

No. 36 Grand Bow. This is
not the genus of his collection
and affords a first class exam-
ple of the entire style in which
the artist left his work. The
perfect finish of the whole reminds
the student of the refinement
of the French, and especially the
manner in which the three
leaves are arranged. - The
principal cavity in the table
is the center of the piece. -
The carvings in the four

in which the lighter dress
is not visible and the entire
figure at a distance by the
second female figure, is
worthy of especial notice.



No 42. Ruyssdael. A remarkable
subject for this artist, but a
very interesting picture in many
parts. The sky and clouds are
painted with great power and
truth. The sea has been care-
fully studied and the blue
certainly blackness in the
deeper shadows would seem
very almost perfect. The
light of the breaking sun
upon the water is admirably
rendered, and the effect of
the vapors around the steam
perfectly true.

No. 44. Metzger. This is
one of the most admirable
works by this artist. I have
seen none as a whole proba-
bly the most admirable.

It is in a charming state of
freshness and purity. The
whole character of the picture
is that of freshness. It is cer-
tainly a portrait, and from
the letter given I think it is
pretty clear who the original
was.



Aug 5 Kansas river. A large
mountain picture in a wooded
valley. In the manner of
Hofman. The state life in the
wood is admirably captured
and presented. The light and
shade is vigorous, and the
whole composition pleasing
at least to me.

one would expect that the black
pictures painter who's hanging
against the white walls would
be caught into spots & that's
exactly what's happened, but they
are so treated that one does
not catch for anything else.



to the river. It is very little
work. The dead stream and
have pointed with numerous
spots. The stream is very
small, running into the
main canal at Pescublis.
but the work of the water
is it. The open way of the
stream is drawn with our
accurate stile. What the
decreasing surface of the big
nation is put with great
mills. The comparison is
in what sections are
in the main features. It
is then and then there.



41. LADY SEATED LOOKING AT A MINIATURE, PAGE POURING WATER INTO A BASIN.—Painted by Gabriel Metzu. Born at Leyden 1615; died ?

Apparently signed with initials. Panel, upright, 1 ft. 7½ in. × 1 ft. 4 in.

42. SEA PIECE: VESSELS DRIVING ON ROCKS.—Painted by Jacob Ruysdael. Born at Haarlem about 1625? died at Haarlem 1681.

Signed. Canvas, oblong, 3 ft. 3 in. × 4 ft. 0 in.

43. INTERIOR OF A VILLAGE SCHOOL.—Painted by Dominic Van Tol. Living in 1680.

Panel, upright, 1 ft. 9 in. × 1 ft. 5½ in.

44. GENTLEMAN IN A BLACK DRESS WRITING AT AN OPEN WINDOW.—Painted by Gabriel Metzu. Born at Leyden 1615; died ?

Panel, upright, 1 ft. 9 in. × 1 ft. 4 in.

45. INTERIOR: GENTLEMAN AND LADY—THE LATTER SEATED DRINKING FROM A GLASS.—Painted by Jan Vermeer, or Vander Meer, of Delft. Born 1632? died ?

Canvas, oblong, 2 ft. 2 in. × 2 ft. 6½ in.

46. DEAD SWAN, HARE, &c.—Painted by John Weenix. Born at Amsterdam 1644; died at Amsterdam 1719.

Canvas, oblong, 4 ft. 4½ in. × 5 ft. 6½ in.

47. LADY READING A LETTER AT A WINDOW, SERVANT DRAWING THE CURTAIN BACK FROM A PICTURE ON THE WALL.—Painted by Gabriel Metzu. Born at Leyden 1615; died ?

Panel, upright, 1 ft. 8½ in. × 1 ft. 4 in.

48. WOODED LANDSCAPE, WITH COTTAGE AND FIGURES.—Painted by Minderhout Hobbima. Appears to have been born at Amsterdam 1638; died at Amsterdam 1709.

Signed. Panel, oblong, 1 ft. 8½ in. × 2 ft. 2½ in.

49. STREET VIEW: TOWN IN HOLLAND.—Painted by John Vander Heyden (figures by Adrian Vandevelde). Born at Gorcum 1637; died at Amsterdam 1712.

Signed and dated 1666. Panel, oblong, 1 ft. 8½ in. × 1 ft. 11 in.

50. A VILLAGE FEAST.—Painted by Jan Steen. Born at Leyden 1636; died 1689.

Signed and dated 1663. Canvas, oblong, 3 ft. 3 in. × 4 ft. 7 in.

51. FRUIT, FLOWERS, &c.—Painted by Jan Van Os. Born at Middelharnis 1744; died 1808.

Signed and dated 1773. Panel, upright, 2 ft. 6½ in. × 1 ft. 11 in.

52. GIRL WITH POULTRY, VEGETABLES, &c., AT A WINDOW, HOLDING UP A RABBIT: BOY LOOKING AT IT.—Painted by Gerard Dow. Born at Leyden 1613; died at Leyden 1675?

Panel, upright, 1 ft. 8½ in. × 1 ft. 2½ in.

53. FLOWERS, FRUIT, &c.—Painted by Jan Van Os. Born at Middelharnis 1744; died 1808.

Signed. Panel, upright, 2 ft. 6½ in. × 1 ft. 11 in.

54. VIEW ON THE RIVER Y.—AMSTERDAM IN THE DISTANCE.—Painted by Ludolph Backhuysen. Born at Emden 1631; died at Amsterdam 1709.

Signed and dated 1689. Canvas, oblong, 4 ft. 2½ in. × 6 ft. 5 in.

55. LADY PLAYING ON A GUITAR—THE MUSIC LESSON.—Painted by Gerard Terburg. Born at Zwoll 1608; died at Deventer 1681.

Signed. Canvas, upright, 2 ft. 1½ in. × 1 ft. 8 in.

56. THE FARM—EVENING.—Painted by Adrian Vandevelde. Born at Amsterdam 1639; died at Amsterdam 1672.

Signed and dated 1666. Panel, oblong, 2 ft. 1½ in. × 2 ft. 6 in.

57. FAMILY GROUP ON A GARDEN TERRACE.—Painted by ———.

Canvas, oblong, 3 ft. 6½ in. × 4 ft. 3½ in.

58. SOLDIERS DRINKING AND SMOKING, AND TRUMPETER.—Painted by Gerard Terburg. Born at Zwoll 1608; died at Deventer 1681.

Signed. Panel, upright, 2 ft. 0½ in. × 1 ft. 6½ in.

59. LANDSCAPE WITH FIGURES AND CATTLE: TEMPLE OF THE SIBYL.—Painted by Nicholas Berghem, or Berchem. Born at Haarlem 1624; died at Amsterdam 1683.

Signed. Canvas, upright, 3 ft. 5 in. × 3 ft. 0½ in.

60. THE SHIPWRECK OF ÆNEAS ON THE STROPHADES. (Virgil Æneid, III.)—Painted by Peter Paul Rubens. Born at Siegen, Westphalia, 1577; died at Antwerp 1640.

Canvas, oblong, 1 ft. 11½ in. × 3 ft. 3 in.

No 48. Hobbema. A most
most interesting. It is
in composition and very
characteristic of the master.
It is boldly and vigorously
painted in his better manner.
The shadows are heavy in
parts.

No 49. Van der Heyden. A very
interesting picture of its class.
The figures are admirably in
robust and painted and are
thoroughly characteristic of
Adriaen Van der Velde.

No 51. Van Os. This with
No 53. recalls the Van Meyssens.
No 52. For breadth of treat-
ment in the general effect
this may possibly be superior
in some points. They are both
full of suggestion, matter to

them. The color of the
hairs is the richest in colour
of the two some of the feathers
are marked with wonderful
dark and fine.

The birds of these waters
are admirably preserved. The
young are especially fresh
and fine. The old are
well and rich in tone and
appear to have lost nothing
in flight.

No 5. Green Dow. A most
important example of the water.
There are portions of the water
which the collection was
collected. The purple catfish
is the center of the group and
possibly unequalled in any of
the other efforts. The before
in which water is also a
very fine example of the



No. 52



reflections may be traced by
a skilled hand quite some of
the style and character of my
work. The value of the work
is not easily estimated, but
probably less than named as the
value is not beyond the market.

No 55. Tubing. A Cy. no.
various good samples of
the material. The face of the
fracture however is very
admirably clean and
painted.

No 55. G. Van de Velde. As
a whole this is the most
immaculate work I have
seen since by this artist or
in its way by any other
artist of any country. The
general effect of the picture
is perfect, whilst the details

a wrought into a perfection
of truth, and universality and
truth with the most complete
freedom. The distinct character
of each of these, each
and every track and polished
surface. The horses
and the other things and the
architecture. The painter has
drawn with the same com-
monplace skill.

The scene represents
a river within a straitened
adjoining a farm house. The
river is seen flowing in a
narrow channel, on each side of the
banks which makes a
shaded stream and
a beautiful view. The painting
the effect of the sunlight as
it glances across the water
the picture is perfect. A
white tower, a staircase, and

flowers with deep red
 to orange, and turning
 toward the plant is
 the propagation of some of the
 specimens



No 88. Lebung. A very attractive
 specimen. The leaves are
 long, narrow and pointed at
 the tip. It has the same
 shape as the other plants
 in the lot but as a composition
 is very interesting. The leaves
 are in flower a light
 pink. A branch is coming
 off the top from a long
 stem. The leaves are
 white, smaller than the
 others with the short life in them

in the early
17th century

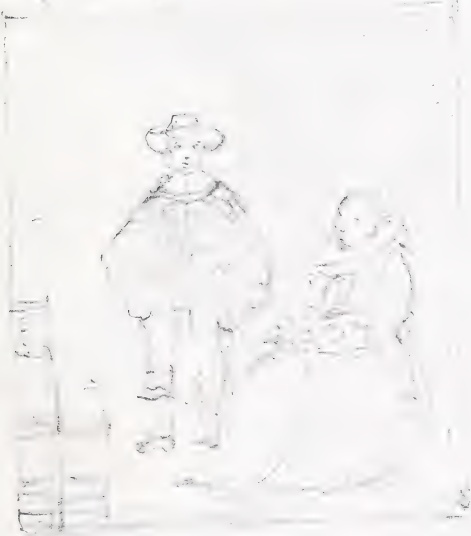


to 59. Brighton. A very good
landscape; a rocky Italian
site, composition, with a small
figure, sketchy, a small
figure kneeling in front
the water, the water in the
background. The scene is
a small rocky site, with
a small figure kneeling
in front. Brighton, picture, probably
it was painted in Italy, as
the water is Italian, in
the foreground.

No 60. P. 1. A
very remarkable landscape
very powerfully treated, and
full of green colour. It is
a very decided proof of
Ruskin's power in landscape
composition.

No 65 & 66. H. B. B. B.
Both of these works are
interesting examples of the
style of the master in his
special department. They
are evidence of a great
skill in manipulation and
detail, as they show the
deficiency in accurate
drawing. No 68 is the
Red

1863. Rembrandt. This is
 a very interesting picture in
 comparison with others. It is
 very simple in treatment and
 the light takes out very much
 in tone. There is comparison
 by little details. not too much
 is given in solid, planes



The colour as a whole is
 equal to some of Rembrandt's
 best works, but for the subject
 is wanting in variety of effect

No 78. Paul Potter - A cow
 standing in the foreground. The
 foreground and its contents
 (a cow, two sheep, and trees)
 in the right of the picture
 are painted with great power.
 A young bull, moves up the
 rising ground in the right of
 the picture, and a black
 cow, lays in the center. The
 sky is Knebler's like us
 of effect.

1867



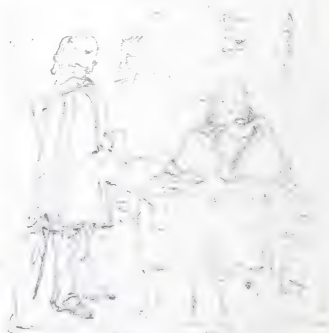
No 78. A very
 clean picture
 but is unfinished
 in parts. Indeed
 the figures are
 ugly. It is
 dated. 1867

No 74. G. Schalken - Cliver
 is a very ancient & good
 scene of the same in Holland

2077 Van Tol. A very pretty
 plant with flowers all
 pink & in fruit. The
 whole like portulaca grandiflora
 like I think. The
 picture too the one shown
 at same period, especially in
 the form of the leaves

2078. Lutea. A very common
 little plant, flowers white
 and leaves green

These three kinds
 are all small
 plants of the
 same family
 and of color



2079 Van der Meer. The
 plant is a small one
 with small flowers
 and leaves. The
 color is greenish white
 and the leaves are

61. LADY AND GENTLEMAN AT TABLE WAITED ON BY A PAGE: ANOTHER LADY AND GENTLEMAN IN THE FOREGROUND.—Painted by Eglon Hendrick Vander Neer. Born at Amsterdam 1643; died at Dusseldorf 1703.

Canvas, upright, 2 ft. 9 in. × 2 ft. 3 in.

62. LANDSCAPE: A PLAIN TRAVERSED BY A RIVER WITH BUILDINGS ON ITS BANKS.—Painted by Rembrandt. Born at Leyden 1606 or 1607; died at Amsterdam 1669.

Panel, oval, 1 ft. 4 in. × 1 ft. 9 in.

63. LADY SEATED IN A ROOM, GENTLEMAN STANDING BY HER SIDE.—Painted by Rembrandt. Born at Leyden 1606 or 1607; died at Amsterdam 1669.

Canvas, upright, 4 ft. 3 in. × 3 ft. 6 in.

64. VILLA GARDENS.—Painted by Jan Van Huysum. Born at Amsterdam 1682; died at Amsterdam 1749.

Signed. Metal, oblong, 9½ in. × 10½ in.

65. LADY AT A WINDOW BUYING POULTRY.—Painted by William Mieris. Born at Leyden 1662; died at Leyden 1747.

Panel, upright, 10½ in. × 9½ in.

66. SOLDIERS SMOKING.—Painted by David Teniers the younger. Born at Antwerp 1610; died at Brussels 1694.

Signed and dated 1647. Metal, oblong, 1 ft. 3 in. × 1 ft. 8 in.

67. SOLDIERS PLAYING BACKGAMMON.—Painted by David Teniers the younger. Born at Antwerp 1610; died at Brussels 1694.

Signed and dated 1647. Metal, oblong, 1 ft. 3 in. × 1 ft. 8 in.

68. LADY AT A WINDOW BUYING FRUIT.—Painted by William Mieris. Born at Leyden 1662; died at Leyden 1747.

Panel, upright, 10½ in. × 9½ in.

69. VILLA GARDENS.—Painted by Jan Van Huysum. Born at Amsterdam 1682; died at Amsterdam, 1749.

Signed. Metal, oblong, 9½ in. × 11 in.

SCREEN.

70. GENTLEMAN OFFERING FRUIT HELD BY A BLACK PAGE TO A LADY.—Painted by Mieris.

Panel, upright, 1 ft. $3\frac{1}{2}$ in. \times 11 $\frac{1}{2}$ in.

71. A HERMIT READING.—Painted by Peter Van Slingelandt. Born at Leyden 1640; died 1691.

Panel, upright, 1 ft. 4. in. \times 1 ft. 2 in.

72. COTTAGE YARD WITH PEASANT FAMILY.—Painted by Adrian Van Ostade. Born at Lubeck 1610; died at Amsterdam 1685.

Signed and dated 1673 or 1675. Canvas, upright, 1 ft. 5 in. \times 1 ft. $3\frac{1}{2}$ in.

73. GENTLEMAN AT A WINDOW, WITH GLASS OF WINE AND CRAYFISH—VIOLIN ON THE SILL.—Painted by Francis Mieris. Born at Leyden 1635; died 1681. Inscribed "MDCLX."

Panel, upright, 11 in. \times 8 $\frac{1}{2}$ in.

74. THE SMOKER—CANDLELIGHT EFFECT.—Painted by Godfrey Schalcken. Born at Dort 1643; died at the Hague 1706.

Panel, upright, 11 in. \times 9 in.

75. STABLE DOOR, HORSES AND FIGURES.—Painted by Paul Potter. Born at Enkhuysen 1625; died at Amsterdam 1654.

Signed and dated 1647. Panel, upright, 1 ft. 5 in. \times 1 ft. 3 in.

76. OFFICER WRITING ORDERS, AND TRUMPETER.—Painted by Gerard Terburg. Born at Zwoll 1608; died at Deventer 1681.

Signed. Canvas, upright, 1 ft. $9\frac{1}{2}$ in. \times 1 ft. $4\frac{1}{2}$ in.

77. AN OLD MAN WITH HIS MONEY AND DEEDS.—Painted by Dominic Van Tol. Living in 1680.

Panel, upright, 11 in. \times 9 in.

78. LANDSCAPE WITH CATTLE AND SHEEP—CLOUDED SKY.—Painted by Paul Potter. Born at Enkhuysen 1625; died at Amsterdam 1654.

Signed and dated 1647. Panel, upright, 1 ft. 6 in. \times 1 ft. $2\frac{1}{2}$ in.

79. THE INCREDULITY OF ST. THOMAS.—Painted by Adrian Vander Werff. Born near Rotterdam 1659; died 1722.

Signed. Panel, upright, 1 ft. 9 in. \times 1 ft. 6 in.

no 81. Water. I think
consider this a very fine
in a very beautiful work.
There is nothing in it about
unlike the fine water by
the master

no 85 and no 93. I think this
is a characteristic sample
of the artist. No 93 is much
like the one in the possession of
W. J. Buckley.

no 88. Water. A
very interesting and able
work. Fully painted. But
not quite equal to
as a whole. Some portions
are painted with exquisite
style and effect. It is in
the artist's latest manner.

no 89. Water. A
very interesting work.

No 99. The central figure is a red
and white cow, and the brown
horse stands to the right
and the blue cow is to the
left. The sky is very successful.
The whole scene is admirably
drawn and painted.

No 90. Ommiganch. The
most perfect work by the
artist. I have seen since. The
figure is a woman, the figure
is the principal object of
the picture. In the background
there are sheep and goats on
the right of the picture are
painted with unsurpassed skill
in any work I have seen since.
The general tone of the picture
is a better execution.

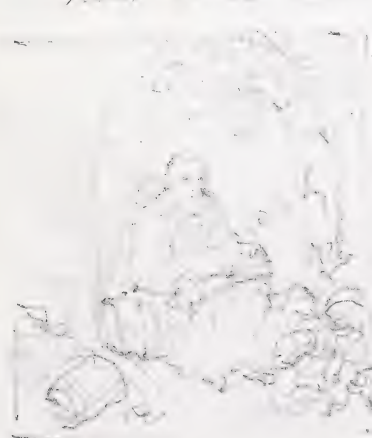
No 87. Van der Hagedin
The figure is a woman, the figure
is the principal object of
the picture. In the background
there are sheep and goats on
the right of the picture are
painted with unsurpassed skill
in any work I have seen since.

Figures impart the seasonal
flavor to the roots, and the
same might also of the 83.
which, however is a never
common plant subject.

What more of these *André*
laudicase *sanities*, etc would
have been without *Adrien*
Van de Veld to put in these
Figures it is difficult to say.
Certainly the result of the
combination is more satisfactory
than we have seen in secular
attempts in various times.

No 71 *Van de Veld*

This is a wonderful work.



The fruit is
most exquisite
in every part.

The form is perhaps
a little flat
but it is beauti-
ful in form and
expression.

The weather being very fine the coffee
of the afternoon under that ~~etc~~
a rather unpleasant day very
likely continued in rain
and storm

80. BATHSHEBA, ATTENDED BY HER MAIDENS, SEATED AT A FOUNTAIN.—Painted by William Mieris. Born at Leyden 1662; died at Leyden 1747.

Signed and dated, 1708. Panel, upright, 1 ft. 2 in. \times 1 ft. 0 $\frac{1}{2}$ in.

81. LADY WRITING A LETTER DICTATED BY A GENTLEMAN LOOKING OVER HER SHOULDER.—Painted by Gabriel Metz. Born at Leyden 1615; died ?

Signed. Panel, oblong, 1 ft. 3 $\frac{1}{2}$ in. \times 1 ft. 6 in.

82. LANDSCAPE, WITH FIGURES AND HORSEMAN.—Painted by John Wynants. Born at Haarlem 1600; died ?

Signed. Canvas, oblong, 1 ft. 5 in. \times 1 ft. 7 in.

83. BAGPIPER PLAYING TO PEASANTS OUTSIDE A COUNTRY ALEHOUSE.—Painted by Adrian Van Ostade. Born at Lubeck 1610; died at Amsterdam 1685.

Signed and dated 1659. Metal, oblong, 0 ft. 10 in. \times 1 ft. 1 $\frac{1}{2}$ in.

84. SEA PIECE, WITH VESSELS IN A STRONG BREEZE.—Painted by William Vandevelde the younger. Born at Amsterdam 1633; died in England 1707.

Signed. Canvas, oblong, 1 ft. 1 in. \times 1 ft. 4 in.

85. A MAGDALEN READING IN A ROCKY LANDSCAPE.—Painted by Adrian Vander Werff. Born near Rotterdam 1659; died 1722.

Signed. Panel, upright, 1 ft. 7 in. \times 1 ft. 3 in.

86. VILLAGE CHURCH AND COTTAGE.—Painted by John Vander Heyden (Figures by Adrian Vandevelde). Born at Gorcum 1637; died at Amsterdam 1712.

Signed. Panel, oblong, 1 ft. 1 $\frac{1}{2}$ in. \times 1 ft. 4 in.

87. VILLAGE WITH CHURCH.—Painted by John Vander Heyden (Figures by Adrian Vandevelde). Born at Gorcum 1637; died at Amsterdam 1712.

Signed. Panel, oblong, 1 ft. 1 in. \times 1 ft. 4 $\frac{1}{2}$ in.

88. HAWKING PARTY.—Painted by Philip Wouvermans. Born at Haarlem 1620; died 1668.

Signed. Panel, oblong, 1 ft. 1 in. \times 1 ft. 6 $\frac{1}{2}$ in.

89. LANDSCAPE WITH COWS AND HORSE.—Painted by Karel Du Jardin. Born at Amsterdam 1640; died at Venice 1677 or 1678.

Signed. Panel, upright, 1 ft. 4 in. \times 1 ft. 1 $\frac{1}{2}$ in.

90. LANDSCAPE, WITH COWS, GOATS, &c.—Painted by Balthasar Paul Ommeganck. Born at Antwerp 1755; died at Antwerp 1826.

Signed. Panel, oblong, 1 ft. 8 in. × 2 ft. 4 in.

91. INTERIOR OF A CHURCH.—Painted by Dirck Van Delen. Born at Heusden ? died at Armuyden ?

Signed and dated 1629. Metal, oblong, 0 ft. 9½ in. × 1 ft. 1½ in.

92. SEA PIECE, WITH VESSELS IN A STRONG BREEZE.—Painted by William Vandewelde the younger. Born at Amsterdam 1633; died in England 1707.

Signed. Canvas, oblong, 1 ft. 1 in. × 1 ft. 4 in.

93. LOT AND HIS DAUGHTERS.—Painted by Adrian Vander Werff. Born near Rotterdam 1659; died 1722.

Panel, upright, 1 ft. 5 in. × 1 ft. 3½ in.

INDEX OF PAINTERS.

The Figures refer to the Number of the Picture.

Backhuysen, 33, 54.
 Bega, 4, 5.
 Berghem, 59.
 Both, J. and A., 39.
 Claude Lorraine, 24.
 Cuyp, 25.
 De Hooe, 19.
 De Moni, 2.
 Dow, 36, 52.
 Du Jardin, 14, 89.
 Dusart, 40.
 Gheysels or Ghysels, 17, 27.
 Hobbima, 48.
 Hondcoeter, 18.
 Lairesse, 20.
 Lingelbach, 34.
 Metz, 41, 44, 47, 81.
 Mieris, F., 73.
 Mieris, W., 3, 6, 65, 68, 80.
 Mieris, 70.
 Netscher, 37.
 Ommeganck, 90.
 Ostade, A., 35, 72, 83.
 Potter, P., 38, 75, 78.
 Rembrandt, 1, 62, 63.

Rubens, 11, 60.
 Ruysdael, 13, 42.
 Schalcken, 74.
 Schouman, 8.
 Slingslandt, 10, 71.
 Steen, Jan, 29, 30, 50.
 Teniers, 66, 67.
 Terburg, 55, 58, 76.
 Van Delen, 91.
 Vandewelde, A., 12, 56. (See also 13, 49, 86-7.)
 Vandewelde, W., 32, 84, 92.
 Vander Helst, 28.
 Vander Heyden, 49, 86-7.
 Vander Neer, 61.
 Vander Ulft, 9.
 Vander Werff, 79, 85, 93.
 Vandyck, P., 7.
 Van Huysum, 15, 21, 64, 69.
 Van Os, 51, 53.
 Van Tol, 43, 77.
 Vermeer, or Vander Meer, of Delft, 45.
 Weenix, 16, 22, 46.
 Wouvermans, 23, 88.
 Wynants, 82.

V/P/X.

Mar. 1968.

